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General

IMAGES OF DESTRUCTION

Cover: Detail of No. 1 *Martyrdom of St. Januarius*

A Selection of Paintings and Prints by Monsu Desiderio and Jacques Callot

THE QUEENS COLLEGE ART COLLECTION
PAUL KLAPPER LIBRARY

QUEENS COLLEGE
THE CITY UNIVERSITY OF NEW YORK

DECEMBER 6, 1963 — JANUARY 4, 1964

ABOUT THE QUEENS COLLEGE ART COLLECTION

The Art Collection is a teaching collection designed to give students the immediate experience of handling and studying original works and to afford instructors ready access to examples of all historical periods. Works discussed in class can be seen daily, and individual pieces can be requested for specialized examination by students doing research papers. Thus, The Collection serves as an incentive to use the research materials of the Library in a coordinated study program.

The Collection was founded in 1957 through the vision and generosity of individual art collectors and scholars who were eager to further the students' awareness of art and to provide the nucleus for an eventual museum for the Borough of Queens.

In addition to displays of The Collection's resources, a major activity has been the sponsoring of loan exhibitions, related to the teaching program of the College and under the supervision of the Art faculty. The present exhibition is the fourth such display to be enhanced by distinguished public and private collections; the previous three were "Man in the Ancient World," organized by Dr. Edith Porada in 1958, "The World as a Symbol: An Exhibition of Medieval Art," organized by Dr. Frances Godwin in 1959, and "Scenes and Spectacles: The Theatre World of the Baroque," organized last year by Miss Diane Kelder.

LENDERS TO THE EXHIBITION

Museum for the Arts of Decoration,
The Cooper Union for the Advancement of Arts and Sciences, New York

Mr. Lucien Goldschmidt, New York

A New York Collector

Metropolitan Museum of Art, New York

North Carolina Museum of Art, Raleigh

John and Mable Ringling Museum of Art, Sarasota, Florida

Mr. Victor D. Spark, New York

The Walters Art Gallery, Baltimore, Maryland

Though unable to grant us loans, the following institutions kindly allowed reproduction of their paintings: The Wadsworth Atheneum, Hartford, Connecticut; The Yale Art Gallery, New Haven, Connecticut; The Museum of Fine Arts, Houston.

FOREWORD

The Queens College Art Collection of the Paul Klapper Library takes great pleasure in presenting this loan exhibition of the work of "Monsu Desiderio" and Jacques Callot. It is a part of our continuing effort to sponsor loan exhibitions that will complement the teaching programs of the College.

The exhibition, having several unusual aspects, merits particular attention. In that it focuses upon the work of artists of the same period and of similar background, the exhibition constitutes a departure from the broader and more generalized viewpoints of previous exhibitions. The extreme fascination with war, destruction suffering, and death evidenced in the work of both Callot and "Monsu Desiderio" is, in itself, of special interest because it is artistically atypical of the Baroque style. Yet these very themes illuminate, in a pointed way, a significant aspect of 17th century life.

Finally, it should be noted that this is only the second exhibition in this country of a group of relatively unknown works attributed to "Monsu Desiderio." It is hoped that these and the prints of Callot will contribute in a small way to a more complete understanding of their authors both within the framework of their time and ours.

ELIAS FRIEDENSOHN,
Acting Chairman, Dept. of Art

INTRODUCTION

Monsu Desiderio

As the student of art surveys the vast landscape of Baroque painting he is impressed by the remarkable continuity of the style. Wherever Italian artists traveled in the 17th century, they left the impress of that style in the countless visions of grandeur and ecstasy that fill the churches and palaces of Austria, Bavaria, Spain, France and Belgium. Nor can this continuity be explained merely in terms of the spread of art forms from Italy to the rest of Europe. Just as the early years of the 16th century saw the pilgrimage of artists to the center of Renaissance, the first decades of the 17th century made Italy, particularly the cities of Rome, Florence, Naples and Venice, an artistic magnet which attracted craftsmen and would-be craftsmen from the North and the West, from the great cities and from the provincial centers.

The historian Filippo Baldinucci[1] tells us that the many foreign artists who crowded into Italy at this time came from "oltramontani," i.e., beyond the mountains, and were distinguished from natives by the prefix "Monsu." Thus the registers of the day testify to the presence of "Monsu Claudio Pittore" (Claude Lorrain), "Monsu Bernardo" (the Rembrandt pupil, Bernard Keil), "Monsu Nicola or Possino" (Nicolas Poussin), to mention but a few of the better-known names. In their preoccupation with light, their concern for landscape, their rationalism and celebration of the tangible, these artists, all working in Italy, reflect, in spite of the refinements of their personal styles, the broader characteristics and impulses of Baroque art as it was contemporaneously developing.

[1] Baldinucci, F., *Notizie dei professori del disegno*, 1812, XIII, p. 417.

From this background of seeming artistic unity, a number of fascinating exceptions have emerged. One of these is surely Jacques Callot, the graphic innovator from Nancy, and another is his lesser-known but fascinating compatriot whom art historians have dubbed "Monsu Desiderio."

We first encounter this name in the catalogue of a collection of paintings purchased by Count Aloys Thomas Raymond von Harrach, the Viceroy of Naples from 1728 to 1733. Among these paintings, the vast majority of which are by Neapolitan artists, are five titles which bear some scrutiny:

1) *A Gothic and Renaissance Portico with Statues*
2) *St. George Slaying the Dragon*
3) *An Imaginary Palace*
4) *The Martyrdom of St. Barbara*
5) *Interior of a Church*

Of these paintings, the *St. Barbara* and the *Imaginary Palace* bear the date 1622 and are designated as the work of "Monsu Desiderio" and a popular local mannerist, Belisario Corenzio.

In 1742, the Neapolitan historian, Bernardo de Dominici,[2] in a possible attempt to boost the waning artistic prestige of his hometown, devoted some words of praise to these same painters and spoke of the friendship Corenzio had for "Monsu," the "Famoso pittore di vedute e prospettive." Furthermore, Dominici describes two paintings (now lost) as collaborations. These are a *Square in Front of San Domenico Maggiore in Naples* and a *Square Leading to the Gate of the Castel Nuovo.*

[2] de Dominici, Bernardo, *Vite dei Pittori . . . Napoletani*, 1742, II, p. 313.

On the basis of this short and questionable notice and of the attributions in the Harrach Catalogue, an *oeuvre* and a personality were established. Despite confusion and intermittent scholarly argument[3] during the last hundred years, both the *oeuvre* and the personality have emerged quite clearly.

In 1924, an investigation by Louis Demonts[4] of a painting always given to Jacques Callot resulted in its addition to the small but growing number of works attributed to "Monsu Desiderio." Speaking of the *Ruins by the Seashore with St. Augustine and the Child* (London, National Gallery), Demonts was impressed with the extraordinary assemblage of fantastic architecture—decaying rotundas, crumbling Trajan columns, tottering Tower of Pisa and "les palais florentins surcharges des niches et de statues." Demonts was also fascinated with the artist's impasto technique which creates an almost relief-like effect, and because of this technique the art historian characterized him as "un Francais de l'Est."

Following Demonts, Louis Réau[5] associated the five canvases in the Harrach Collection with a number of others on the basis of an operable aesthetic. He underlined the eccentric singularity of the architectural backgrounds of the paintings, the ominous ruins and the threatening light. Like Demonts, he observed that the raised surface of the canvases was the result of an innovating technique which utilized pure globules of paint superimposed on one another.

As a consequence of this article many paintings in museums and private collections, which had previously been attributed on the basis of style and content to Callot or to the 18th century Genovese artist, Alessandro Magnasco, were reattributed to "Monsu Desiderio."

[3] See Nagler, Georg Kaspar, *Neues Allgemeines Kunstlerlexikon*, 1860, nos. 907, 1087.
[4] Demonts, L., *Gazette des Beaux-Arts*, March, 1924, p. 70.
[5] Réau, L., *Gazette des Beaux-Arts*, T. XIII, 1935, p. 242.

In 1950, the John and Mable Ringling Museum in Sarasota organized an exhibition of some thirty-four canvases from American and Continental collections, and in the exhibition catalogue Dr. Alfred Scharf once again attempted to solve the problem of artistic identity. Acknowledging several earlier arguments, Dr. Scharf identified the "Monsu Desiderio" of the Sarasota exhibition with a Tuscan engraver active between 1617 and 1631, Francesco Desiderio of Pistoia.

This theory has been challenged on a number of counts, stylistic as well as national. Its most potent attacker has been the Belgian scholar, Dr. Felix Sluys, who published an article in 1954[6] in which he described a canvas in the Museo San Martino of Naples. This *Panoramic View of Naples* which had been attributed for years to "Monsu Desiderio" bore the following inscription on its back: "Desiderius Barra ex civitate Metensi in Lotharingia f. 1647," *i.e.*, Didier Barra from the city of Metz in Lorraine made (this) in 1647.

After careful investigation of the archives of Metz, Dr. Sluys deduced the following: Didier Barra was born in 1590 and seems to have left the city as an artist in 1608. Though unable to produce any conclusive evidence, Sluys identifies him as the "Monsu Desiderio" spoken of in the Harrach Catalogue and in Dominici's history. He credits him with a number of views of Naples, a *Martyrdom of St. Januarius* (not unlike the one in our exhibition) and a fantastic view of the *Piazza della Signoria* in Florence. The latter was dedicated to Grand Duke Cosimo II who reigned from 1609 to 1621 and who was the patron of another artist from Lorraine, Jacques Callot.

The conservator of the Museo San Martino in Naples produced a signature and an illegible date in a painting from a Roman private collection which read:

[6] Sluys, F., "Monsu Desiderio, peintre de cataclysmes," *Journal des Beaux-Arts*, June 1954.

Francisco di Nome. Subsequently, he discovered variants of this signature on other canvases; e.g., D. Nome, Did Nome, etc. Among this group, we can include *The Circumcision*, which in addition to the name carries the date 1623.

Further information about this personality came from the archives of Naples[7] which described Francois de Nome as "un Lorrain de Mes," who had left his home there in about 1602 or 03, stayed in Rome for approximately eight years with a "Master Baldassare" (identified by some as the Flemish Mannerist Balthasar Lauwers) and who, in 1613, at the time of his marriage, had been in Naples for about two years. Francois de Nome was in the eternal city at the time when the reputations of Caravaggio and the Carracci were in high esteem, and when the city was swelling with foreigners. But, unhappily there is no mention of either artist in Roman sources.

We must therefore follow them to Naples and tackle the problem of their association. A comparison of details in the hundred or so works attributed to the artists by Sluys reveals similarities and differences. A small number of the total fall roughly into the category of *vedute* painting. These boast a clarity and stability of architectural forms, as for example is also seen in the various views of Naples (Museo San Martino). Only in the *Tower of Babel*, in a private Neapolitan collection, do the complex, even contradictory character of the monumental architecture and the disproportionately small figures jar the spectator as he is jarred by the paintings in this exhibition.

The possibility of continuing collaboration by Didier and Francois de Nome should not be excluded, nor can the question of other assistants be completely ruled out. Yet, the character that emerges from these paintings is so strong that only their analysis will clarify this point.

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[7] Sluys, F., *Monsu Desiderio*, Paris, 1960, p. 23.

Like the black and white etchings of Jacques Callot, the canvases of "Monsu Desiderio" reveal a darkling world of mannerist gloom, violence and destruction in contrast to the physical optimism of the Baroque. Even the most casual review of the paintings in this exhibition, and of those mentioned in this essay, reveals a fixation for suffering—especially the sufferings of religious martyrs (cf. *Nos.* 1, 2, 4, 5, 6). Some may explain this in terms of the heightened religious consciousness which was the aftermath of the Council of Trent, but it is coupled with an air of improbability or unreality that is seemingly un-Baroque. The most striking manifestation of this disturbed world view can be noted in the architectural forms which dominate the scenes of premonition, torture and death. The commentator in the Harrach Catalogue was one of the earliest to note this when he described the "irreale architecturen" of the canvases.

Instead of the uniformity and stability of classical or quasi-classical forms, the paintings of "Monsu Desiderio" present a mélange of long-ignored Gothic and over-ripe Roman elements. In place of the placid rationalism of Renaissance-style building, this strange innovator chose to revive—one hundred years before a genuine thoroughgoing revival took place—the *maniera gotica.*

Whereas Baroque aesthetics generally adhered to the principle of *conformità,* or unity of style, the architecture in virtually all of our paintings displays a calculated mixture of styles.

How do we explain the intentional contradictions of these paintings? An examination of their backgrounds supplies the answer. The France or Lorraine of the early 17th century was visually different from that of contemporary Italy. Where the classical style had triumphed everywhere in that country, it was only in partial ascendance in the North. Introduced in the mid-16th century by the architects Delorme and Bullant, this classical style was at best a pastiche of Italianate

motifs. For the most part, Gothic forms endured, especially in the works of Jesuit builders in Northern France and Brabant. A real architectural parallel can be found in the rood screen of the Church of St. Etienne du Mont in Paris (c. 1600), but a more direct prototype for this architecture is seen in the strange paintings of Antoine Caron (d. 1593) with their enigmatic themes of grandeur and decadence. There is also the unassessed influence of the Franco-Flemish graphic tradition. In the works of artists like de Gheyn, Woeiriot, Gourmond and Vignon we find the atmosphere of physical and emotional tension combined with an eccentric architecture that fairly explodes in the canvases of "Monsu Desiderio."

Among his nightmare palaces (*Nos.* 3, 4, 7), eerie churches and decaying rotundas (*Nos.* 1, 2, 5, 6, 9), a number of which testify to a direct exposure to Roman and Early Christian monuments,[8] a small company of actors gesticulates, writhes, plunges or advances by stealth. They mime the sacred stories but are subordinated to the expressive, threatening architecture. The theme of religious martyrdom present in five of our paintings (*Nos.* 1, 2, 4, 5, 6) is stated in orthodox manner, but its real import—the limitations of mortality and the wanton destruction of human achievement—is perhaps more obviously meaningful in our century than it was in its own.

Yet these works, though stylistically misplaced in the 17th century and reminiscent of the emotionally-charged phase of Mannerism, are still related to lesser-known aspects of the Baroque. The phosphorescent lights, the explosions and transformations of these painted visions—even the retrospective element of the architecture—suggest another art form in which sentiment and spectacle play a crucial role, namely, the Baroque theatre.

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[8] Cf. the circular structure in *Nos.* 1, 2, 3, 4, 5, 6, and 9 with San Stefano Rotundo in Rome.

As we peer at the horizontal compositions, we are reminded of the countless scenes of demonic transformation, accompanied by claps of thunder and flashes of fire, that dominated the stage design of the contemporary theatre. Indeed, our exhibition presents as a complement two such scenes by Jacques Callot (*Nos.* 32 and 39) and the *Temptation of St. Anthony* which so obviously relates to *No.* 39 and is really a full-scale "hell-mouth" similar to those found in the works of Giulio Parigi, Lodovico Burnacini and a host of other Baroque stage designers. Callot's debt to the theatrical tradition is well documented, but the scant information available for Didier Barra and Francois de Nome presents no similarly clear-cut influence, except in the suggestion that the picture dedicated to Cosimo II documents a visit to Florence. However, there are compositions which reveal a familiarity with theatrical perspective. In two virtually identical works (Private Collection, London and National Museum, Prague) a tenebrous square is depicted. The buildings shown are from the familiar repertoire of architectural forms and are placed in a dream stage inhabited by dark, anonymous figures. Numerous other scenes by the artists represent the deep central perspective so typical of the 17th century stage, and though our paintings with their diagonal spatial orientation differ from the more traditional theatrical pieces, they continue the relationship of foreground figure to background stressed in all "Monsu Desiderio" pictures and in the many products of the Florentine theatre tradition.

The *imago mundi* depicted in the paintings of "Monsu Desiderio" is an *imago destructionis*. Their irrational overtones are usually cited as particularly modern in the sense that the subjective and highly personal elements represented are linked invariably with the emotional and individualistic Romanticism of the late 18th century.

Certainly one must look almost that far ahead and even towards our world to

find a comparable celebration of the unreal. Though there is melancholy in the paintings of Alessandro Magnasco, regarded by some as a spiritual if not stylistic relative of "Monsu Desidero," they are not morbid. Nor are the idealized or picturesque *vedute* of Pannini or Hubert Robert comparable to those of the two gentlemen from Lorraine. If there is any artist who saw terror and suffering and captured it in a similar way, it is the great draftsman, Piranesi whose nightmarish *Carceri* reveal the dark world of a crushed humanity.

These images of destruction like those of "Monsu Desiderio" constitute links in a tradition of concern with the Gothic, the barbarous, and the irrational, which stretches back to the inception of Mannerist art and is still with us in the macabre, eclectic forms of Surrealism and the piercing shrieks of 20th century Expressionism.

DIANE M. KELDER

No. 1 *Martyrdom of St. Januarius*

No. 2 *Martyrdom of St. Januarius*

No. 3 *St. John the Baptist Preaching*

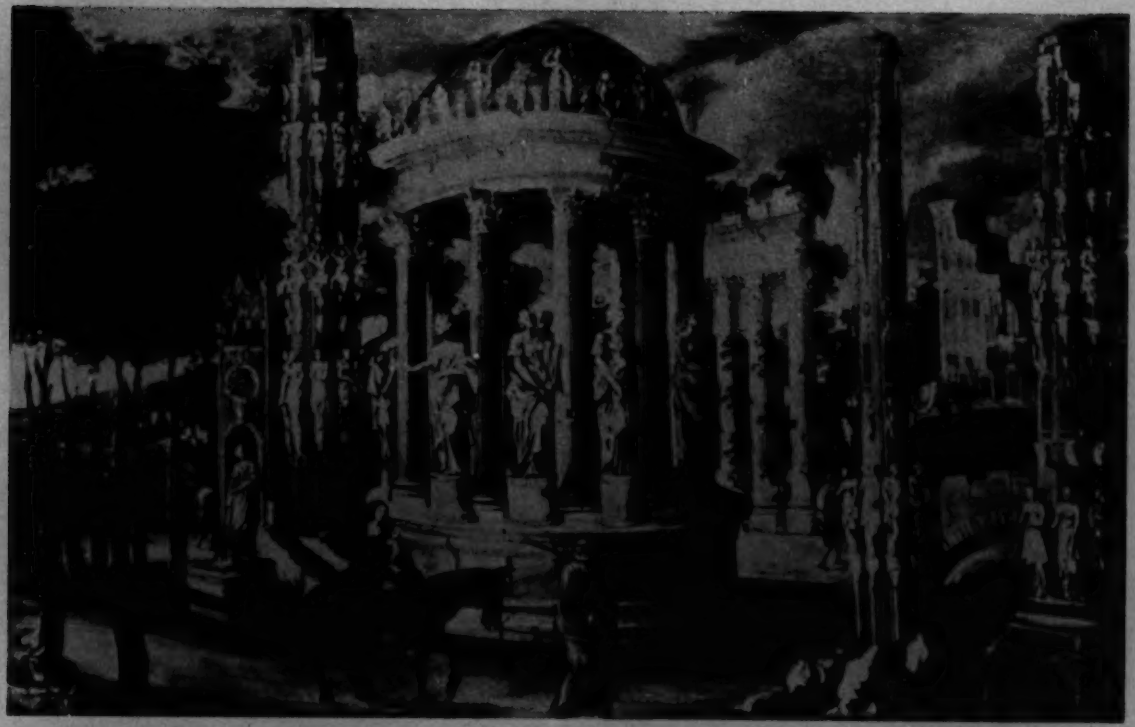
No. 4 *Head of St. John the Baptist Presented to Salome*

No. 5 *Martyrdom of St. Agatha*

No. 6 *Martyrdom of a Female Saint*

No. 7 *The Feast of Belshazzar*

No. 8 *The Circumcision in the Temple*



No. 9 *The Flight into Egypt*

INTRODUCTION
Jacques Callot

During the latter half of the 16th century, Nancy, capital of Lorraine, was the scene of numerous fetes, tourneys, theatrics, pomp processionals, and pyrotechnical displays. If it was not the permanent home of many gifted artists, it was at least the temporal one, for Nancy was a main crossroad in Europe. A fortified city, flanked by Henry IV on one side and the Hapsburgs on the other, Nancy remained independent. The Dukes of Lorraine, who felt they were descendants of Charlemagne and equals of the French king, imbued a strong feeling of nationalism in the citizenry and when peace prevailed, pride and prosperity flourished. However, as a crossroad in Europe, the city had some liabilities, for while a profusion of artists and engineers passed through Nancy, there were also numerous marching armies—some allied, some enemies—all pillagers, mercenaries, and marauders. Nancy was familiar with the sight of suffering and destruction.

It was against this setting of siege, in the year of 1592, that Jacques Callot was born. His father, Claude, a member of the Duke's bodyguard of archers, was a painter and a herald-at-arms. There are few facts about Callot's childhood that can be confirmed. His later life, too, is shrouded by a veil of fiction, stemming from the legends which inevitably envelop a colorful personality. In his early years, Callot was apprenticed to the goldsmith, Demenge Crozq, and during this period developed the deftness of the burin found in his engravings. Biographers have claimed that Callot attached himself to a band of gypsies and journeyed to Rome only to be brought back again by his parents. Others say that he later became a member of a Bohemian band traveling to Turin. Neither of these facts is documented.

Through his technical education with the goldsmith Crozq, Callot became familiar with the works of many Flemish masters, but perhaps the single most important influence was that of the Master of Colmar, Martin Schongauer. One need only view the early *The Temptation of St. Anthony* (*No.* 10) and study the fanciful and ingenious composite monsters, infinite detail, and curious draftsmanship to see how Schongauer's influence came into play in Callot's *oeuvre*.

Shortly after the death of Charles III, Callot journeyed to Rome. Rome, the city of ancient ruins, was beginning to flourish under the leadership of Pope Paul V in an effort to counter the Prostestant Reformation. The new direction of the early Baroque called into service artists of the Renaissance, Mannerist, and Baroque schools. Artists in Rome were numerous and a good proportion of them were quite successful. Callot became the assistant to one of these artists, Philippe Thomassin, an engraver who had been trained in the Flemish school by Cornelius Cort. While working with this expert of the burin, Callot became familiar with the Bolognese artists Agostino, Annabile, and Lodovico Carraci. Their Baroque involvement with light and shade revolutionized the art of engraving. In *Soliman* Act V (*No.* 39) the escalating puffs of smoke were executed by Callot with a voluminous quality which is the result of a technique initiated by Agostino and later perfected by Callot. A grid of curving parallel lines was introduced which swelled at the bulbous center and then tapered at the end. This was quite unlike the previous Fine or Broad Manner engravings.

During this period, Callot made numerous copies of works by Jan Sadeler and other artists currently popular in Rome. When Margharita of Austria, Queen of Spain, died, Antonio Tempesta, a friend of Thomassin, and probably the original teacher with whom Callot studied, was commissioned to execute twenty-six works illustrating the life of the Queen. Tempesta, an artist celebrated for his hunting scenes, was unable to complete the engravings of his drawings. He gave over

the completion of the remaining engravings to Callot, who left Rome and travelled to Florence in 1611.

The prints and drawings executed in Rome were delivered to Giulio Parigi. Parigi was one of the important artists who served the Medici and was in charge of the court ceremonies and fêtes. Callot did three more etchings based on drawings by Parigi which the latter wished included in the book. Under the direction of Parigi, Callot's latitude for expression in the print was expanded. Callot became a page and was admitted to the Uffizzi. In his atelier at the Uffizzi, Callot engraved a series of prints commemorating the life of Ferdinand de' Medici. In 1614, the grand duke's brother, Francesco, died and Callot engraved a portrait in his memory. The satisfaction with which it was received was rewarded in the following year with a pension. He was able to further develop his ability in etching and produced a number of works which include the festival performances, *The War of Love*, *The War of Beauty*, and the first *Temptation of St. Anthony*.

One of Callot's best works, if not the best, was also created during this period, *The Fair of the Impruneta* (*No.* 11). The print, dedicated to Grand Duke Cosimo II, venerated a painting, supposedly executed by St. Luke and capable of creating miracles. The multitudinous number of people (over eleven hundred of them) in the foreground and middleground gently and rhythmically build to the dominating background structure of the Church of Impruneta. The harmonious whole is a compilation of numerous units which cover the surface with almost infinite and remarkable detail.

Shortly after the work was presented, the Grand Duke died and there followed a reduction in expenditures. Both Parigi and Callot lost their pensions. Callot decided to leave Florence and in the company of Jean des Porcellet, Bishop of Toul, returned to Nancy, arriving in May, 1621.

Callot's return to Nancy was not very auspicious for many reasons. Since the

ducal court was unwilling to sponsor or support etchers, Callot began to rework some of his Florentine plates and did a series called *The Gypsies*. After the first few difficult years in Nancy, Callot received payment for a number of religious illustrations and in 1623 and 1624 engraved coins for Duke Henry II. At about that time, he married Katherine Kuttinger, who was of wealthy and noble parentage. With his newly acquired wealth, Callot and his wife moved to a home in a square at Nancy, which is celebrated in a print, *The Carrière of Nancy* (*No.* 15).

When Duke Henry II died in 1624, Charles de Vaudement, who married Princess Nicole, daughter of Henry, became Charles IV of Lorraine. Charles IV, who had not been looked upon with favor by Louis XIII and Richelieu, allowed the Duchess of Chevreuse to take refuge in Lorraine. She had fled from the Parisian court because she was involved in a conspiracy against Richelieu and the King. In honor of the Duchess and together with his cousin, the Prince of Phalsbourg, Charles created an elaborate carnival marked by great pageantry called the *Combat à la Barrière* (*Nos.* 31, 32).

Aside from the drawings for the fête there was a title page and nine plates with text written by Callot's friend, the poet, Henry Humbert. Though Callot received little payment for this masterful work, the book ultimately arrived at the court of the Infanta Isabella of Spain in 1627.

The ruler of the Spanish Netherlands immediately employed Callot to etch the *Siege of Breda*. Callot spent about two years in the fortress city that capitulated to the Spaniards after a ten-month siege. The two years were consumed with making maps, topographical studies, and surveys of the battleground.

It was not until his return to Nancy that Callot began to etch immense sieges. Arrangements were made with the Plantin Press in Antwerp to print the six large sections comprised in the total work. Many factors came into play in the execution of this particular work. The infinite detail previously discussed in relation to *The*

Impruneta aided Callot in creating numerous figures and vast landscapes. His studies with Thomassin, who was a master in creating large sectional works, facilitated his ability to divide the entity. The descriptions of the soldiers in the lower plates with their minor battles, destructive pillaging and hangings were to become studies for *The Miseries of War* 1633-1635 (*Nos.* 18-30).

In 1629 Callot was invited by his friend, Israel Henriet, who had studied with Callot in Nancy and in Rome, to spend some time in Paris. From his Paris window, Callot made sketches of the Louvre (*No.* 13) and the Pont-Neuf (*No.* 17) which were etched when he returned to Nancy. The most important aspect of his visit to Paris, however, was that it was there he planned the large plates for *The Siege of the Isle of Ré* (*No.* 16) and *The Siege of La Rochelle. The Siege of the Isle of Ré*, commissioned by Louis XIII, comprises six plates and describes Richelieu's besieging army and Fleet. The foreground is strongly animated by fleets sweeping into the harbor of the fortified city while in the background English and Huguenot troops are busily retreating. One can also see an equestrian portrait of Louis XIII. Bechtel has indicated that there was a portrait of Richelieu included in the work and for some unknown reason it was hammered out.[1]

The conspiracy of Marie de' Medici and her younger son, Gaston, against Cardinal Richelieu was discovered. The queen mother fled to Austria and Gaston entered the court of Charles IV at Nancy. This was to lead ultimately to the fall of Lorraine. At first the plague devoured the populace of Lorraine and then the French invaded Lorraine because of Charles' courtesies to Gaston. The toll of deaths increased and the small duchy became French in 1631. In part influenced by actual battles in Lorraine and from studies made in *The Impruneta, The Siege of Breda*, and other earlier works, Callot created a small six-plate series of *The Miseries of War* (*Nos.* 25-30), and a large eighteen-plate series of *The Miseries and Mis-*

[1] Bechtel, Edwin de T., *Jacques Callot*, New York, 1955, p. 29.

fortunes of War. Grouping his figures as he did in *The Impruneta*, Callot chronicled the disasters of war by etching the enrolling of troops, the attacking of travelers on the highway, the pillaging of monasteries, the ravaging and burning of villages, hospitals, the Strappado, and the hangman's tree. With an objective eye and an ingenious line, he accented his theme with the crippled and dead who were the atrocities of a timeless and universal war of devastation.

Despite the effects of the plague which had taken the life of his father, and his worsening health, Callot remained constant to his art. He produced, in a short period, some 300 religious subjects and returned to earlier themes, such as *The Temptation of St. Anthony*. Now the scene is rich and its lines far more definitive; the plate grows in Baroque light, and Bosch-like humor adds to the dramatic impact of the work. It does, to be sure, surpass in quality the original *Temptation of St. Anthony*. Included in the religious works of this period is *The Martyrdom of St. Sebastian* (*No.* 37). The small figure of St. Sebastian is bound to a stake in the middleground. The rich Roman architectural setting and the deeply etched foreground figures frame the small martyred figure. The Roman figures are grouped in a similar fashion to spectators at a theatre and the funneling perspective creates an immediate rapport with the delicate figure of St. Sebastian.

Callot, an indefatigable artist, created one thousand four hundred twenty-eight etchings and engravings and a portfolio of drawings numbering in the two thousands. When one considers that previous to Callot, the art of the print was primarily used by the armourers and niello artists, his technical and aesthetic achievement seems to have few equals. Like the notables, Schongauer, Durer, Urs Graf, and Altdorfer, Callot's initial education was with the metal workers. However, rather than continuing in the laborious direction of engraving, Callot turned to etching. As his technical knowledge increased, he turned from the soft-ground to a hard-ground made of lute-makers' varnish. Thus his line became more

definitive. The swelling and tapering nature of his line adds a vital quality to the most minute detail. On the advice of his friend, Galileo, Callot worked from nature, yet Callot is equally at home in the spectacles of the contemporary theatre.

Callot characterized his world with a peculiarly Baroque elegance which through the wide-angled lens of his democratic eye and his naturalistic, objective reporting, enables us to see the world of theatre and pageantry, saints and sinners, turmoil and quietude, happiness and sorrow. In general, Callot's prints reflect the measure of man in 17th century Europe. A Europe haunted by latent Gothic terror and influenced by the Council of Trent. A new world, not quite born, eclipsed by the spectre of the Thirty Years War; a world that Voltaire termed "A Silken Robe Smeared with Blood."

DONALD J. SAFF

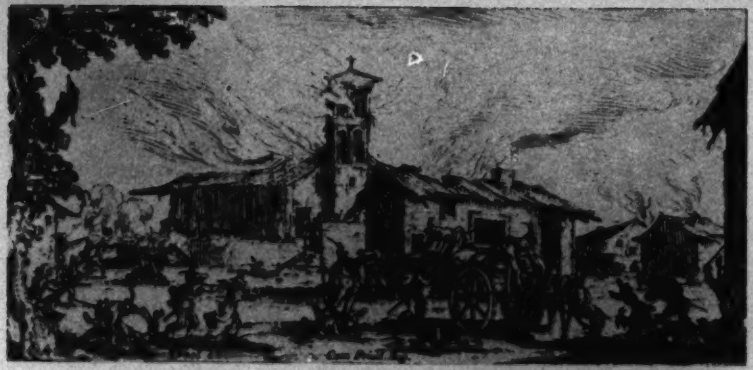
Acknowledgement

The generosity of the lenders has made this exhibition possible and to them the organizers express their gratitude.

For the additional gifts of advice and experience, we especially thank Mr. Lucien Goldschmidt, Mr. Robert Manning and The Collection's oldest and most valued friend, Mr. Joseph Ternbach.

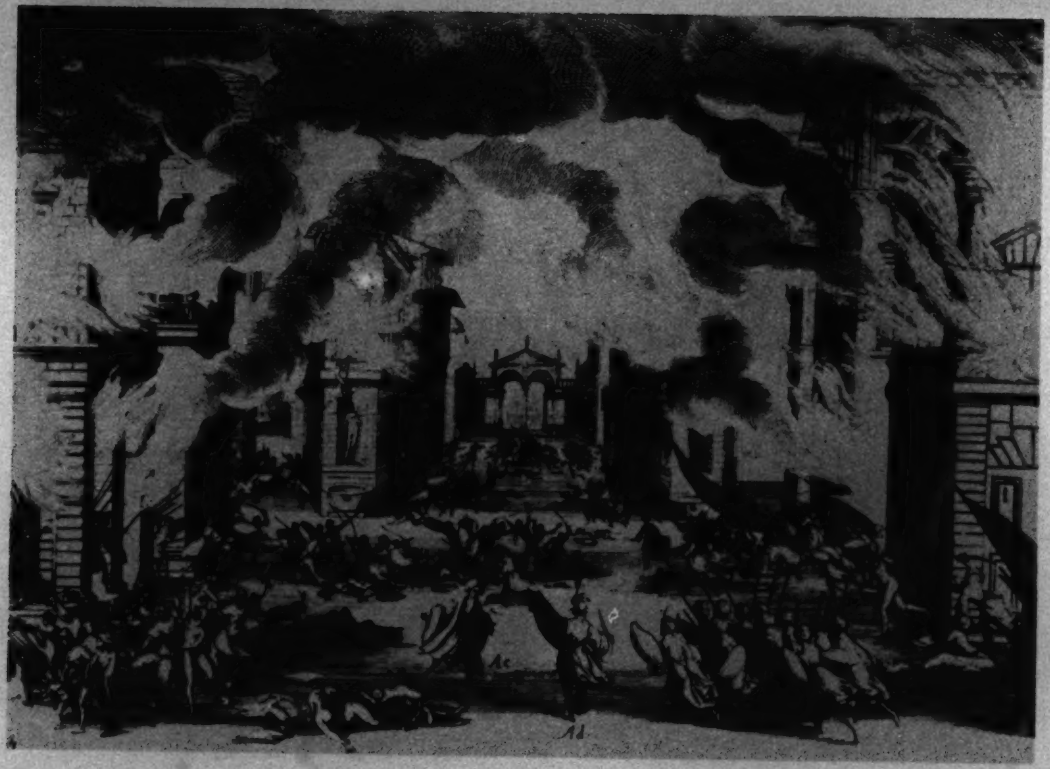
Finally, we wish to acknowledge the contributions of Dr. Stanley Lewis and Mr. Neal Richmond of the Paul Klapper Library staff who have worked closely and untiringly with us from the exhibition's inception.

DMK
DJS



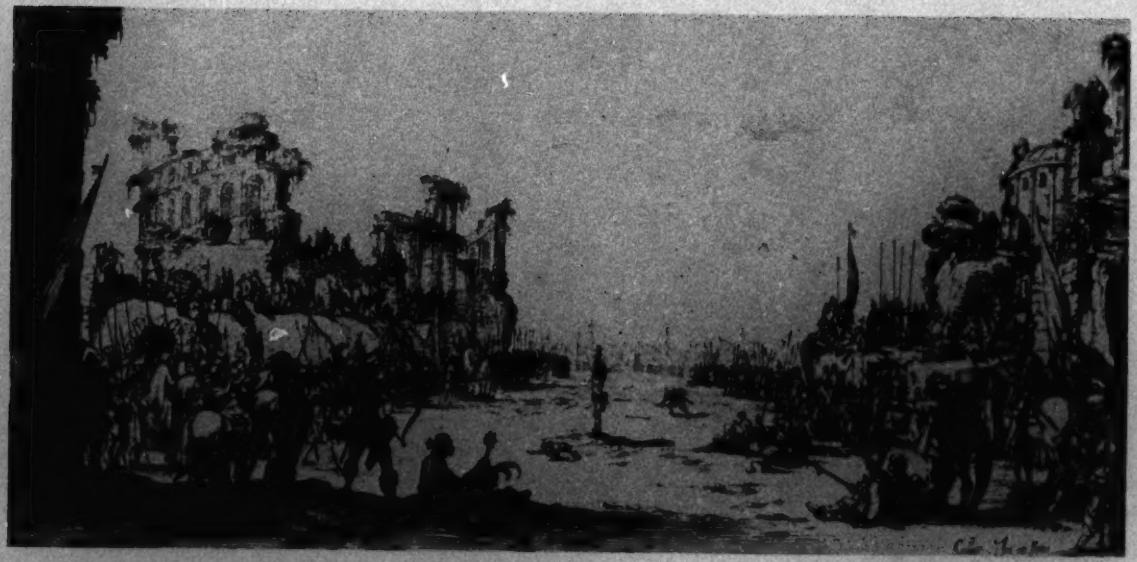
No. 27 *Pillaging a Monastery*

No. 28 *The Peasants' Revenge*



No. 39 *Soliman*

No. 23 *Dying in the Streets*

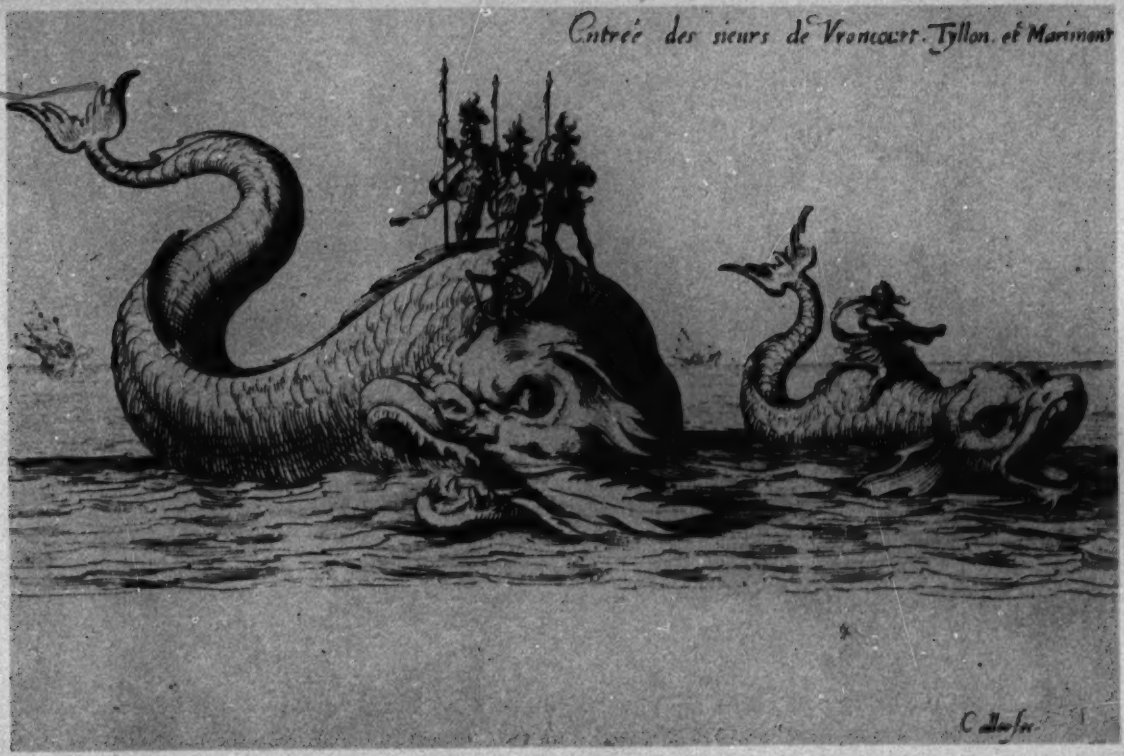


No. 37 *The Martyrdom of St. Sebastian*

Il veil toutjours surveillant de la deuine Iustice
Il punit rigoureusement le cruel crime contre
Lors que tenant l'Espée et la Balance en main
Elle iuge et punit le volleur inhumain
Qui guette les passans, les meurtrit et les vole,
Puis luy mesme dernier le iouet d'vne rüe

No. 22 *The Wheel*

No. 32 *The Combat at the Barrier*



No. 31 *The Combat at the Barrier*

No. 16 *Siege of the Citadel of St. Martin on the Isle of Re*

No. 11 *The Fair at Impruneta* (Detail)

No. 13 *View of the Louvre*

No. 30 *The Hospital*

The Paintings

NOTE: Measurements are given in inches; the height precedes the width.

1. *Martyrdom of St. Januarius*
   Canvas. 16¾ x 38"
   Coll: G. Moratilla, Paris
   Lit: L. Réau, *Beaux-Arts,* 1942, p. 4, Catalogue of the Exhibition, *The Fantastic Visions of Monsù Desiderio,* John and Mable Ringling Museum, Sarasota, Florida, 1950, no. 55, pl. 46; Felix Sluys, *Monsù Desiderio,* Paris, 1961, no. 54, p. 85.
   Lent by: The John and Mable Ringling Museum of Art, Sarasota

2. *Martyrdom of St. Januarius*
   Canvas. 28¾ x 38½"
   Dated: 1622
   Lit: F. Sluys, *op. cit.,* p. 85; *Calendar of Art Events,* North Carolina Museum of Art, Vol. 4, no. 11.
   Lent by: The North Carolina Museum of Art, Raleigh

3. *St. John the Baptist Preaching*
   Copper. 7⅜ x 9¼"
   Lit: Catalogue of the Exhibition, Sarasota, 1950, no. 1, pl. 23; Catalogue of the Exhibition, *Scenes and Spectacles,* Queens College, 1962, no. 1, pl. 6; F. Sluys, *op. cit.,* p. 76.
   Lent by: The Walters Art Gallery, Baltimore

4. *The Head of St. John the Baptist Presented to Salome*
   Copper. 7¼ x 9¼"
   Lit: Catalogue of the Exhibition, Sarasota, 1950, no. 2, pl. 24; Catalogue of the Exhibition, *Scenes and Spectacles,* Queens College, 1962, no. 2, pl. 6; F. Sluys, *op. cit.,* p. 76.
   Lent by: The Walters Art Gallery, Baltimore

5. *Martyrdom of St. Agatha*
   Canvas. 28½ x 39"
   Colls: Dr. Frederick Mont, New York; Charles E. Roseman, Esq., Cleveland
   Lit: Catalogue of the Exhibition, Sarasota, no. 6, pl. 2; F. Sluys, *op. cit.,* p. 82.
   Lent by: Victor D. Spark, New York

6. *Martyrdom of a Female Saint*
Canvas. 28½ x 39"
Colls: Dr. Frederick Mont; Charles E. Roseman, Esq.
Lit: Catalogue of the Exhibition, Sarasota, no. 7, pl. 3; F. Sluys, *op. cit.*, p. 89.
Lent by: Victor D. Spark, New York

The following paintings are represented by photographs.

7. *Feast of Belshazzar*
Canvas. 44 x 80"
Dated: 1623
Colls: Dr. R. Neumann, Vienna; Galerie St. Lucas, Vienna
Lit: Catalogue of the Exhibition, Sarasota, no. 14, pl. 8; Catalogue of the Exhibition, *Monsù Desiderio*, Galleria Obelisco, Rome, 1950, no. 13; N. Pevsner, *The Architectural Review*, 1948, CIV, p. 149; F. Sluys, *op. cit.*, p. 136.
The Wadsworth Atheneum, Hartford

8. *The Circumcision in the Temple*
Canvas. 47¾" x 58⅜"
Signed Francisco didnome. Dated: 1623
Coll: F. Kleinberger & Co., New York
Lit: R. Causa, *Paragone*, 75, 1956; F. Sluys, *op. cit.*, p. 70.
The Yale University Art Gallery Leonard C. Hanna Fund

9. *The Flight into Egypt*
Canvas. 32¼" x 51¼"
Coll: Durlacher Bros., New York
Lit: A. Scharf, *Burlington Magazine*, January, 1950, p. 22, fig. 15; Catalogue of the Exhibition, Sarasota, no. 67, pl. 41; F. Sluys, *Connaissance des Arts*, October, 1957.
The Museum of Fine Arts, Houston

The Prints

10. *The Temptation of Saint Anthony.* 1617
Etching. (left half only)
Lieure 188
The impression was made from a long buried plate. Chemical changes have affected tones. Very rare.
Lent by: Lucien Goldschmidt

11. *The Fair of Impruneta.* 1620
Etching. 17 13/16 x 26¾"
Lieure 361
The citizens of Florence are flocking to the festival held on the feast day of St. Luke to honor a miraculous painting of the Madonna. The work was received with great pleasure by Cosimo II who rewarded Callot with a gold medal and chain. At a later date, in Nancy, he created a second version of the subject.
Lent by: The Cooper Union for the Advancement of Arts and Sciences.

12. *Statutes of the Order of the Knights of St. Stephen.* 1620
Title Page
Etching. 5¼ x 7¾"
Lieure 372
The order manned the Duke's war galleys and defeated the Turkish Corsairs.
Lent by: Lucien Goldschmidt

13. *View of the Louvre with the Tour de la Prevost.* 1629
Etching. 6¾ x 13"
Lieure 667

14. *Beggar Woman and Child.* 1622
Etching. 5½ x 3⅞"
Lieure 483
From a series of twenty-five beggars.
Lent by: Diane M. Kelder

15. *The Square at Nancy.* 1625
Etching. 5½ x 3⅞"

Lieure 483
In the middle of the print, Callot has etched the arms of Lorraine and in the Banderole he has written "Square and Rue Neuvee at Nancy where jousts, tourneys, combats, and various forms of recreation take place."
Lent by: A New York Collector

16. *The Siege of the Citadel of St. Martin on the Isle of Ré*, 1628-1631
Etching. 45 x 53". Six Plates.
Lieure 654
Coll: Edwin de T. Bechtel
Lent by: The Metropolitan Museum of Art.

17. *View of the Pont-Neuf and the Tour de Nesle.* 1629
Etching. 6½ x 13½"
Lieure 668
This work was composed of views seen from Callot's lodgings in the Petit Bourbon during a visit with his friend Israel Henriet in Paris. It was executed at a time when Callot was working on the two large French sieges.
Lent by: The Cooper Union for the Advancement of Arts and Sciences.

18. *The Large Miseries of War.* 1633-35
The Hanging
Etching. 3⅛ x 7¼"
Lieure 1340

19. *The Battle*
Etching. 3⅛ x 7¼"
Lieure 1341

20. *Pillaging and Burning a Village*
Etching. 3⅜ x 7¼"
Lieure 1345

21. *The Stake*
Etching. 3⅛ x 7¼"
Lieure 1351

22. *The Wheel*
Etching. 3⅛ x 7¼"
Lieure 1352

23. *Dying on the Streets*
Etching. 3 1/16 x 7¼"
Lieure 1354
All of the above are from the Bechtel Collection
Lent by: The Metropolitan Museum of Art

24. *The Small Miseries of War*. 1633-35
Title-Page
Etching. 2¼ x 4½"

25. *The Camp*
Etching. 2¼ x 4½"
Lieure 1333

26. *Attacking Travelers on the Highway*
Etching. 2¼ x 4½"
Lieure 1334

27. *Pillaging a Monastery*
Etching. 2¼ x 4½"
Lieure 1335

28. *Ravaging and Burning a Village*
Etching. 2¼ x 4½"
Lieure 1336

29. *The Peasants' Revenge on the Soldiers*
Etching. 2¼ x 4½"
Lieure 1337

30. *The Hospital*
Etching. 2¼ x 4 9/16"
Lieure 1338
This is the complete set of the *Small Miseries* which were printed after Callot's death. The last four are amplified in the larger *Miseries*.
All of the above are from the Bechtel Collection
Lent by: The Metropolitan Museum of Art

31. *The Combat at the Barrier*. 1627
Selections from ten etchings made for a fete book.
Entrance of Three Nobles on a Giant Dolphin
Etching. 6 x 9"
Lieure 578
Lent by: The Cooper Union for the Advancement of Arts and Sciences

32. *Entrance of Two Nobles on a Dragon*
Etching. 6 x 9"
Lieure 579
Lent by: The Cooper Union for the Advancement of Arts and Sciences

33. *The Nobility of Lorraine*. 1624
Four prints from a series of twelve.
Etching. 5¾ x 3⅜"
Gentleman Just off His Horse
Lieure 554

34. *Lady with a Rosary*
Etching. 5¾ x 3⅜"
Lieure 557

35. *Lady*
Etching. 5¾ x 3⅜"
Lieure 560

36. *Gentlemen Greeting a Friend*
Etching. 5¾ x 3⅜"
Lieure A 555
Lent by: The Cooper Union for the Advancement of Arts and Sciences

37. *The Martyrdom of St. Sebastian*. 1632-1633
Etching. 6 7/16 x 12 15/16"
Lieure 670
Three wash drawings were made as studies prior to the execution of this work.
Lent by: The Metropolitan Museum of Art

38. "Intermèdes". 1616
Hell Arming Himself to Revenge Circe
Etching. 8 1/16 x 11⅜"
Lieure 186
Coll. Edwin de T. Bechtel
In 1617 an opera was written for Cosimo de' Medici celebrating a victory of the Tuscan fleet over Turkish marauders. For the *Liberazione di Tirenno e d'Arnea*, Callot designed three stage sets, of which this demonic conflagration is the most spectacular.
Lent by: The Metropolitan Museum of Art

39. *Soliman*. 1620
Act V
Etching and engraving. 7⅞ x 10-15/16"
Lieure 368
Soliman, a tragedy in five acts, was first presented in Florence in 1624. The architectural backdrops represented in the etchings were the first movable scenery in the history of the theatre.
Lent by: A New York Collector

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